

WASHINGTON, D. C., SUNDAY, SEPTEMBER 17, 1916.



Morosco Offers New Comedy, "Upstairs and Down," for Opening of the Belasco

The local theatrical season now is fairly launched, with all the playhouses except the National open. The list of attractions in sight promises a variety pleasing to the most fastidious playgoer.

The Belasco Theater will inaugurate its opening tomorrow night with the premier performance of a new comedy, "Upstairs and Down," by Frederic and Fannie Hatton, authors of "Years of Discretion" and "The Great Lover." The comedy was produced by Oliver Morosco, whose genius is responsible for such plays as "The Bird of Paradise" and "Peg o' My Heart."

"Upstairs and Down" is a novel comedy contrasting the happenings, as the title reveals, above and below stairs in a smart Long Island home. The central figures are a polo-playing Irish guardsman and his valet, who conduct, in drawing room and kitchen, respectively, much the same sort of amorous campaigns, but with vastly different results.

Excellent Cast Provided.
As usual Mr. Morosco has lavished money on the settings and provided a cast of unusual excellence, including Christine Norman, Mary Servoss, Juliet Day, Ida St. Leon, Courtenay Foote, Leo Carrillo, Arthur Elliott, Paul Harvey, Orlando Daly, Roberto Arnold, Adoni Fovieri, Fred Tiden, and others of equal ability. The play is staged by Robert Milton, and after its presentation in Washington during one week it moves direct to the Cort Theater, New York, for an indefinite engagement.

Mr. Morosco has an interesting and excellent method of ascertaining whether his plays will be well received. In Los Angeles he employs the Morosco Burbank Stock Producing Company, which gives all of his plays their initial "try-out." From the reception given the new plays by Los Angeles Mr. Morosco is able to learn with what degree of warmth the plays will be received in the cities of the East and whether the plays are to be labeled as a success or failure.

Success for Play Expected.
The productions, after their Los Angeles runs, go on the road for Eastern tours. We assume from an announcement of a nine weeks' run in Los Angeles of "Upstairs and Down" that this new comedy may be what might be called a "breathless" success. The play proved the most popular of the season at Los Angeles, where "So Long, Letty," "Canary College," "The Brat," "Mile-a-Minute Kendall," and others had long engagements.

Following the presentation of "Upstairs and Down" here, Mr. Morosco will present "The Cinderella Man," which had its premier in this city last December. The cast will include the same members that played continuously at the Hudson Theater last season from January until June. This program is excellent evidence of Mr. Morosco's partiality to Washington as an opening point for his productions and his faith in the judgment of the local theatergoer.

Dancers Hold Sway.
That Keith's is suffering an epidemic of terpsichoritis may be deduced from the number of star dance acts exhibited at the home of polite vaudeville during the past few weeks. How long the Muse will continue her variegated flirtation with Manager Robbins can only be answered by Mr. Robbins himself. Where the weekly supply will continue to come from, who will keep up the pace set by the past few weeks, we do not ask, for we have

confidence in Manager Robbins' unfailing good judgment.
Ever since Princess Toots Paka, the Kanaka maid, set the audience at Laupapa her exhibition of the exotic dance, the Hula-Hula-Hula, a dance number has proved one of the weekly feature attractions. Following Princess Toots came "The World Dancers," who demonstrated through the medium of an act labeled "The Evolution of the Dance" that the Syncopated Slide of today is nothing more than a natural outcome of the old Cavaeman Crawl. Last week featured La Argentina, the clinker of castanets, whose Spanish dancing, accompanied by flashing black eyes and insinuating movements, lent zest and color to the program.

Favorites to Appear Again.
This week we are to have the pleasure of seeing Adelaide and Hughes, who come from a long run at Keith's Palace Theater in New York. La petite Adelaide and her talented partner, Hughes, need no introduction to Washington. They have been unquestioned favorites here for many seasons. They are presenting an act with four parts and bringing a company of fifteen artists, the same that delighted New York.

Adelaide and Hughes will have ample opportunity to again reveal their talents in full measure in "The Birth of the Dance," "The Classic of an Age," "Divertissements," and "The Garden of the World." The latter is a piece de resistance. It is an allegorical ballet based on military fact.

It is seldom that lovers of the dance have such an opportunity to surf their desire as that offered by Keith's. As a climax to the series of dances that have been seen, Ruth St. Denis, it is announced, soon will make another appearance at the vaudeville house.

E. H. O.
CURRENT ATTRACTIONS
Belasco—"Upstairs and Down."
At the Belasco Monday evening Oliver Morosco will present his latest production, "Upstairs and Down," by Frederic and Fannie Hatton, co-authors of "The Great Lover," and authors of the David Belasco success, "Years of Discretion." The play is a novel one, contrasting happenings above and below stairs in a smart Long Island household. The central figures are a polo-playing Irish guardsman and his valet who conduct in drawing-room and kitchen, respectively, much the same sort of amorous campaign, but with very different results. Though there is a satirical angle to all this, the play is written strictly in comedy vein, hitting off amusingly various

Who's Who in the Picture

- 1—Christine Norman, Courtenay Foote and Roberto Arnold in Oliver Morosco's new comedy, "Upstairs and Down," Belasco.
- 2—Maud Muller, Keith's.
- 3—Frank Keenan and Enid Markey in "War's Women," Moore's Strand.
- 4—Blanca Saroya, of the Aborn English Grand Opera Company, which opens at the National Monday, September 25.
- 5—Gather Evans as Mary in "Little Peggy O'Moore," Poli's.
- 6—Lottie Williams, Cosmo's.
- 7—Valentine Grant in "The Daughter of MacGregor," Loew's Columbia.
- 8—Harold Lockwood and May Allison in "Mister 44," Moore's Garden.
- 9—Ben Welch (himself) in "His Big Show," Gayety.
- 10—Emma Kohler in "Uncle Sam's Belles," Lyceum.
- 11—Lorraine Hulst in "The Fall of a Nation," Casino.

sidelights on life as it is lived in the fashionable environs of New York.

In the staging, directed by Robert Milton, the producer has set a new mark for himself, as the backgrounds are the most lavish and interesting which have yet been bestowed on a Morosco play. The settings were specially made from drawings by Robert McQuinn and are distinctly in advance of any seen recently on the metropolitan stage.

For the interpretation of this play Mr. Morosco has assembled a clever company which includes Christine Norman, Mary Servoss, Juliette Day, Ida St. Leon, Courtenay Foote, Leo Carrillo, Orlando Daly, Arthur Elliott, Paul Harvey, Howard Scott, Roberto Arnold, Adoni Fovieri, and others.

Keith's—Vaudeville.
Adelaide and Hughes, styled "America's representative dancers," who have maintained for years their place in the forefront of the dancing world of both America and Europe, and who have just completed a phenomenal all-summer run at the New York Keith Palace Theater, will head the bill at the Keith Theater here this week. With their faithful dancing and dancing, an augmented orchestra, special incidental music, a spectacular scenic ensemble, and a leader of their own, it is expected that they will establish new attendance records for Keith's.

The production is in four parts, "The Birth of the Dance," "The Classic of an Age," "Divertissements," and "The Garden of the World," this latter being an allegorical ballet on a surprising scale for vaudeville. It is said to be based on "military fact" and the portrayals include "War," "Peace," "Civilization," "Russia," "Serbia," "Germany," "Austria-Hungary," "Belgium," "Great Britain," "France," "Italy," "Mexico," and "Spain." The added stellar attraction will introduce Genevieve and Irene Tobin. Both are just out of the juvenile class and both have made a hit in "The Age of Reason," said to be the cleverest comedy brought to light by the Washington

Square Players—the play the girls will give here.

Third among the stars will be the Spanish virtuoso, Ota Gyri, whose style of bowing critics have likened to that of Sarasate, Spain's greatest violin virtuoso. New numbers will commend his repertoire to lovers of string melody. Others on the bill will be Clark and Verdi, the Italian comic duo, with their laughable dialect colloquy; the four Amarantins, acrobats and dancing nymphs; Maud Muller, the eccentric comedienne à la Bert FittzGibbon, but blessed with a "grand opera voice"; "Skeets" Gallagher and Irene Martin in a dash of tunes; and the de Macos in a novel gym number; the pipe organ recitals and the Pathe news pictorial.

Today at 3 and 8:15 p. m., at the B. F. Keith Theater the program will offer the Meistersingers, La Argentina, Stanley James and company, Truly Shattuck and Maria Golden, and all the other diverting hits of last week.

Poli's—"Little Peggy O'Moore."
"Little Peggy O'Moore," which will come to Poli's Theater this week, is an American comedy-drama produced by Halton Powell. It is of the present-day life and tells the romantic story of a little Irish girl, fresh from the "Old Sod," who comes to America to seek her guardian.

Halton Powell has gathered together an excellent cast for the play, including Oscar O'Shea, an actor of wide experience, who will be seen as Dan Murphy; Daniel Reed has the role of Matt Hogan, and Edward Clarke Lilly, leading man for years in the principal stock theaters of the country, will be seen in the role of Howard Richmond. J. Ward Kett plays Webster and Al Jackson has the part of Tom Andrews.

Ada Gerrard plays "Peggy" and her experience in Irish comedies should stand her in good stead for this role. She formerly played "Peg" in "Peg O' My Heart" for Oliver Morosco, and was also seen in "Daddy Long Legs," where she had the character role of

"Judy." Ethel Barr has the role of Doris Montague.
There will be the usual Tuesday, Thursday and Saturday matinees, and a Sunday night performance as well. Carl Mason's melodrama, "For the Man She Loved," will have a farewell performance at Poli's Theater tonight, beginning at 8:15 o'clock.

Gayety—Burlesque.
"Casey's Silver Wedding," and "The New Commander," are the titles of the two burlesques presented by Ben Welch and his "Big Show" at the Gayety this week. They are said to abound in humorous situations of a high order, new and "catchy" songs and novel effects. The cast, besides Mr. Welch, includes Pat Kearney, Frank P. Murphy, Billy Wild, Vic Casmore, Florence Rother, Billie Lewis, Freda Florence, Dorothy Curtis and Leona Earle.

During the course of the opening burlesque, Mr. Welch will introduce a little playlet, his first attempt at serious roles, in which he plays the part of an Italian. The olio includes a number of high class vaudeville specialties which will prove pleasing to the most exacting audience. The entire production is marked by a lavish scenic environment, dazzling costumes and startling mechanical and electrical effects. The chorus is composed of twenty girls, above the average in point of personal attractiveness.

The Sunday amusement seeker will find a diverting program at the Gayety today performance at 2 and 4 p. m. being given by Ben Welch and his "Big Show." Two burlesques and half a dozen high-class vaudeville acts will comprise the program, the entire company participating. Wagner's orchestra will render several musical selections as a forerunner to each performance.

Loew's Columbia—Feature Films.
A rare combination of laughs and thrills with a touch of pathos, is promised at Loew's Columbia today and for the first half of the week where the feature photoplay will be "The Daughter of MacGregor" with the English actress Valentine Grant as the star. It is no small task for a young Scotch girl, just arrived from the old country, to go into an American lumber camp and win the affectionate regard of rough men. That is the task which Jean MacGregor faces in the story of "The Daughter of MacGregor."

Jean has run away from home after a serious disagreement with her father and, after earning enough money to get to America, has discovered that the uncle whom she depended upon for assistance refused to help her in the least—except to get her a job in his cook tent with instructions to the chef to give her all the work possible! So Jean bit her lip and proceeded to battle her way into the hearts of the lumbermen, appealing to some through their sense of humor and to others by her unlimited courage.

Beginning Thursday and for the last half of the week the famous emotional actress and one of the greatest of the screen stars, Pauline Frederick, will be seen in her newest photoplay "Ashes of Embers."

Lyceum—Burlesque.
Chick Cameron, well known in burlesque for uproariously funny German characterizations, leads the cast in "Uncle Sam's Belles," the big musical and girly show which opens at the Lyceum tomorrow.

The show, which is two acts and a number of novel scenes, carries a clever and clever cast and a chorus of twenty-five pretty girls.
Prominent in the cast are Kitty Warren and Jimmy Elliot, who will be remembered by Washington burlesque patrons for their clever work in stock burlesque and vaudeville. Miss Shattuck gained many friends through her snappy singing and dancing and Mr. Elliot was pleasing in the comedy roles assigned to him.

Assisting Chick Cameron in the comedy work will be Sam Wright. Others in the cast are May Carson, prima donna, with a very pleasing voice; Emma Kohler, and Tommy O'Neill.

Many new musical hits and a score of clever dancing and singing numbers are promised in the "Uncle Sam's Belles" show, and it should prove popular here as it is said to have done elsewhere.

Today at 3 p. m. and 8 p. m. will see the last appearances of the "Garden Girls," and also a number of professional try-outs and surprise acts.

The management of the Lyceum is featuring Sunday shows—bringing out many local singers and performers in addition to the regular burlesque show. A uniform admission of 25 cents is charged, and so far the shows have proved very popular.

Cosmo's—Vaudeville.
Nine acts of continuous high class vaudeville, never before seen in Washington, will be presented at the Cosmo's Theater this week, beginning at tomorrow's matinee.

Chief among the feature acts, of which there will be several, will be Lottie Williams, the well-known dramatic star, and her company in Edmond Dwyer's one-act and scripture classic, "On Stony Ground," whose actors are laid in the "Fruit Egg Case," Felt street, New York.

Another big feature will be Zerkthos Dogs, a very large troupe of trained and intelligent canines in an exhibition interesting alike to children and older folk. Still another will be the Four Charles, who sing and dance numbers. It is one of the latest "girl acts." Other attractions will include the Four Moroccanas, a fine quartet in a novel song revue; Marjorie West, in songs as they are sung beyond "The Great Divide;" Cohan and Young, in vaudeville hodge-podge of melody and nonsense; Hazen and Meyer, in new songs, saucy chatter and some clever dance steps, and Harry Rose, in a new singing act.

The supplemental attractions will include both the Pathe and the Selig Tribune news pictures; a Mutt and Jimmie cartoon, "The Red Cross," and other film attractions including a big feature, changed daily, at 12:30 and 4:45 p. m. The show runs the entire week from 12:30 to nearly 11 p. m. daily.

The performance at the Cosmo's Theater today will begin at 3 p. m. and run until nearly 11 p. m., every act of last week's bill, with a number of new film features being presented at each full performance. The regular week-day prices prevail.

AL JOLSON, the noted comedian, who is to appear in "Robinson Crusoe, jr.," soon to be seen at the Belasco.



of its release in any theater outside the big Liberty Theater in New York, but at the regular Casino popular prices. This is a really remarkable achievement in view of the fact that the new Dixon film will be shown at the \$2 scale in other American cities after it is exhibited to Washington playgoers at 10 and 15 cents. This is a second proof of the Casino's reiterated announcements that it has special arrangements with the biggest producers to effect a closer affiliation of modern war pictures with the big film plays and the playing public.

"The Fall of a Nation" is a remarkable film spectacle for many reasons. It is the first photoplay ever produced for which a noted composer has written a special score. The music for the Dixon spectacle was specially written by Herbert America's greatest and most popular composer. It will be interpreted at the Casino today and for the balance of the week by an orchestra of grand opera proportions. Moreover, "The Fall of a Nation" gives the spectators a graphic picture of modern war. Dixon's first play, "The Birth of a Nation," was remarkable for its battle scenes, but these were views of civil war conflicts. The new film play shows "close-ups" of fighting with 40-centimeter guns, hand grenades, airship bombs, liquid fire, poisonous gases, and all the other terrible engines of destruction now being used on the battlefields of Europe.

The opening scenes depict the invasion of America, the destruction of New York City and the annihilation of the pitifully small American army. The story then shifts to Washington where it has a spectacular and sensational climax. Women, especially, will be interested in the part played by Washington women, one of whom becomes a modern Joan of Arc in the final gripping scenes of the mighty picture.

The engagement of "The Fall of a Nation" is for the entire week, beginning today. The film will be shown continuously from noon to 11 p. m., except today, when it will be shown for the first time at 3 p. m.

Moore's Garden—Feature Films.

Two of filmdom's favorite players, Harold Lockwood and May Allison, will head the double-feature program at Moore's Garden Theater today, Monday and Tuesday in an up-to-date comedy, "Mister 44." The piece derives its unusual title through the whimsicalness of its heroine, a sunny-haired girl of the city who, in the first of its scenes, is tired of its men of flabby mind and body, longs for the great outdoors and dreams of a hero—"real man with a 44 chest." Merriment will be added to the program on these days by Rosemary Theby and Harry Meyers in an amusing farce, "A Strenuous Visit," and Bud Fisher's famous characters, Mutt and Jeff, in an animated cartoon entitled "The Gay White Way."

Wednesday, Thursday and Friday will mark the final appearance in the filmland of Billie Burke, who will be shown in the concluding chapter of "Gloria's Romance," entitled "Love's Reward." The extra attraction on these days will be Florence Turner in a visualization of Rita's widely read novel, "Garnet Justice." On Saturday H. B. Warner will be seen in "Shell 45," a drama with the present European war as a background. William Collier will lead the laughing section of the bill in a merry Sennett Keystone comedy, "Never Again."

Moore's Strand—"War's Women."

One of the most sensational pictures ever filmed, "War's Women," exploiting a powerful theme, the violation of women in the time of war, will be the stellar attraction for the entire week at Moore's Strand Theater beginning today at 3 p. m. The leading roles are splendidly portrayed by Frank Keenan, as a villainous, marauding soldier and Enid Markey as his fragile victim. The picture discloses war in all its horrible brutality.

The story opens showing Sylvia, the devoted daughter of her rugged, soldier father, Col. Damien, spending a few brief hours in the paternal home. The savage Emir brings the announcement of war. The girl shrinks before his advances. He spurs Sylvia crouching in the corner. A defenseless town is taken, for most of the men are gone or have been slain, and the village burghers refuse to deliver the keys to the treasury. Then the Emir subtly suggests to the colonel "if the burghers persist in refusing, let me and my followers occupy the village where the women have sought refuge."

Sylvia vainly seeking her father is caught in the crowd of fleeing women and swept into the abbey. The Emir and his followers arrive and batter down the holy doors. He spies Sylvia crouching in a corner, and offers liberty and immunity for the helpless women if she will sacrifice herself to him. Terror stricken she consents, but half crazed by the Emir's extreme brutality she slays him with his own revolver. Learning of the death of their leader, the soldiers thirsting for vengeance attack the women and the few remaining men of the village are shot down in cold blood.

This is shown the most brutal, burning aspect of modern war, its awful price and those who ultimately pay. The denouement is timely and relieving. The necessity of preparedness is typified in this picture, and it shows conclusively how an unarmed nation is wholly at the mercy of an invading foe. Never before in his career behind the footlights and before the camera has Frank Keenan given such a wonderful characterization as the wicked, sinister Emir and Enid Markey as his innocent victim is ideally cast. The augmented Strand Symphony Orchestra will render appropriate music especially arranged for "War's Women."

'WAR'S WOMEN' APPEALS TO MAN'S LOVE OF HOME

Spectacular Film Is Masterpiece of Thomas Ince.

In the making of "War's Women," Thomas Ince went out with the best purpose of picturing the vital necessity for preparedness by showing the horror and brutality of modern war.

In speaking of the picture, he says: "I have chosen as the dominant theme the violation of women in the time of warfare as the best and surest way to arouse my fellow Americans. Touch a man's family fireside—it's the surest way to make him think and fight. Some may think the picture is overdrawn, but it is absolutely true in all of the essential parts. While no attention is specified in the production, it is filmed from actual facts and happenings of the present European struggle. For months before I started the picture, I kept in close touch with events on the other side of the world through trusted agents. Upon their reports and data I based "War's Women."

"Every right minded man holds the holiest of all things to be woman and upon this thought I built the picture. The sole purpose of war is to devastate and destroy. Therefore, first, pictured a smiling prosperous country with people happy and contented at busy with their allotted duties. Then abruptly comes the grim specter of war which I have tried to make as realistic as possible.

"In fact it is screened so realistically that we feared it would be passed the National Board of Review but when they viewed it, they were spellbound and unanimously voted 'the most convincing argument against the barbarity of war that has so far been presented on the motion picture screen.'

It took upwards of four months complete "War's Women," so much more being the production and painstaking being the director. The sands of extra people had to be dried and houses and entire villages constructed. Every scene was filmed in Inceville studio near Los Angeles. The picture had a private showing some weeks ago at the National Press Club of this city, and made a profound impression.

PROMISED NEXT WEEK

National—Aborn Opera Company.

Washington has become accustomed to having a season of grand opera in English given every spring by the Aborn English Grand Opera Company, but the appearance of this organization in the regular season is somewhat of a novelty. They will limit their visit to two weeks beginning Monday, September 25, at the New National Theater. Not only is it a different organization from those formerly sent here by the Messrs. Aborn, but it will follow a different policy, offering a repertoire with a change of opera for each performance instead of using their former plan of giving one opera for an entire week or a half week.

In their spring seasons, the company located at the New National has a repertoire of operas with other organizations during the same time in other cities. During this season, however, there will be but one Aborn company, much larger than usual, its membership selected from the several Aborn spring companies. It is formed for a winter season in New York, and preliminary to their opening, the Aborns will send this organization on a tour of short visits to Washington, Baltimore, Brooklyn and Boston.

The repertoire will include "The Jew of Malta," "Samson and Delilah," "Lohengrin," "Madama Butterfly," "Bohème," "La Traviata," "Carmen," "Rigoletto" and "Il Trovatore." Among the leading artists are Edith Healey, Bianca Saroya, Ellen Castles, L. Demoreville, Lillian Eubank, Marie Lou Biggers, Grace Baum, Giuseppe Inzeri, Salvatore Giordano, Giuseppe Agosti, Leo D'Angelo, Mario Marti, George Shiel, Paul Vernon and others, with Ignace de Castillo as conductor, and K. Schroeder as stage director.

Seats for all performances will be placed on sale at the National Theater box office tomorrow morning at 9 o'clock.

Belasco—"Object—Matrimony."

A brand new comedy is scheduled for the Belasco Theater during the week September 24. This is "Object—Matrimony," of which the authors are M. Tague Glass, who wrote "Potsah," "Perimeter," and Jules Eckert Goodman who wrote "Mother," "Treasure Island" and the current success at the Playhouse in New York, "The Man Who Came Back."

William A. Brady, the producer, elected to bring this comedy here as a short preliminary tour, so that it may be seen in Washington just before beginning a New York run. No play being the name of Montague Glass has known failure, and Jules Eckert Goodman is known as a successful playwright so the comedy has the chances all in its favor. It has a setting similar to that in which Mr. Glass' other plays and many Saturday Evening Post stories have been placed—Jewish business and so life.

Brady has chosen a special cast including Mme. Mathilde Cottrell, who appeared in "Potsah and Perimeter in Society," Marjorie Wood, from "Baby Mine," Jess Dandy, the famous comedian of "The Prince of Pilsen," Irving Cummings, a motion picture star, Jules Jordan, Wright Kramer, Leo Donnelly,

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Amusement Calendar.

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Poli's—"Little Peggy O'Moore"—a comedy-drama by Halton Powell.

Gayety—Burlesque.

Loew's Columbia—Feature Films.

Lyceum—Burlesque.

Cosmo's—Vaudeville.

Casino—"The Fall of a Nation."

Moore's Garden—Feature Films.

Moore's Strand—"War's Women."